

by Bob Saydlowski, Jr.

Remo Drumkits

4501 kit components are: 16x22 bass drum, 11x12 and 12x13 tom-toms, 16 x 16 floor tom, and 7 x 14 snare drum all with standard flanged metal hoops. All shells have beveled bearing edges.

Bass Drum

The 16 x 22 bass drum has 16 separate lugs with T-style tuners, plus channeled metal hoops with plastic inlays that match the drum finish. Disappearing spurs with convertible tips (from rubber cone to spike point) are fitted to the shell. These spurs are easy to use and work well to keep the drum in place. A felt strip is included for use behind the batter head. The drum is fitted with *Pinstripe* heads on both sides.

The bass drum had a lot of power and volume, but no "boominess." It did need a bit more dampening to compact its sound. After installing a *Muff1* ring, the resulting sound was tightened up and was perfect for live use, with a good amount of punch.

Mounting System

The tom-tom holder is the "new, improved" model also used on all the other Remo drumkits. The base block is mounted near the front of the bass drum, and had separate chambers for each tom-tom arm. T-screws are used to secure heights indirectly for the tube arms. Angle adjustment for each arm relies on a concealed ratchet, operated by a T-bolt. The arm passes through the bracket and drum-shell and is secured with a T-screw. Memory rings are provided on the holder arms for both the drum and base plate ends; these are set with a drum key. This holder has enough length for a comfortable setup of deep toms, and is extremely sturdy and twist-free, while providing a variety of angles.

Tom-Toms

Both the mounted toms have 12 lugs each; the floor tom has 16 lugs, plus three legs. (Some of the floor tom's rods were prone to binding up, due to defective lug nuts.) None of the drums have mufflers installed. If dampening is desired, one can use external dampers, or Remo's internal *Muff1* rings (MD: Aug. '84). All three toms have *Pinstripe* batters and clear *Diplomat* bottoms (the now-popular combination). The drums can all be tuned to a deep pitch, with no tonal loss. They have good volume and come pretty close to a real wood sound.

Snare Drum

Remo has 5 1/2 x 14, 7 x 14, and 8 x 14 snare drums available. This particular kit comes with a 7 x 14 that has 16 lugs, a side-throw strainer, and no internal damper. The strainer works quite easily and holds 20-strand wire snares via glass-tape strips. All snare drums have a chrome *Quadura* covering. The drum is fitted with a coated *Ambassador* batter and *Ambassador* snare head. The snare drum I tested was "buzzy" and needed some adjustments, but had a snappy, crisp sound, and a clear rimshot. Response was even throughout the playing surface—a good, overall drum.

Hardware

All of Remo's kits are sold without hardware, but they do have four different tripod-based hardware packages available, made by Remo Taiwan, and ranging from lightweight to extra-heavy-duty. The *Dynasty 100* series package includes one single-braced cymbal stand with two adjustable tiers and C-style tilter, a tri-arm snare stand, chain-pull hi-hat, and bass drum pedal. Both pedals feature split footboards. The 300 Series stands are also single braced, but a bit heavier than the 100. Components are the same, with the exception of a basket-style snare stand. All height joints have black, recessed nylon bushings (reviewed in detail later on). Remo's 310 package incorporates heavy-duty, double-braced tripods, and adds a boom cymbal stand. The top-of-the-line hardware is the *Dynasty 500* series. All stands in this group are extra-heavy-duty with double bracing, plus a lever-operated quick-lock feature at all height joints (somewhat similar to Tama's *Touchlock* [MD: Nov. '84]).

The 100 package retails for \$103.50, the 300 for \$169.50, the 310 for \$280.50, and the 500 retails for \$337.50. Hardware pieces are also available separately. The 300 and 500 series include double tom-tom stands, and all four lines offer drum thrones. Here's a closer look at the *Dynasty 300* hardware.

The 300 bass drum pedal has a split footboard, chain linkage, and double springs stretched downward. It clamps to the drum hoop via the common T-screw/claw plate method. Two sprung spurs are at the pedal's base. Both springs are tensionable at the bottom of the pedal, and stroke angle is also adjustable. The pedal is light



Remo has reached beyond the realm of *PTS* drums, and is now manufacturing four distinct series of drumkits. All the Remo drums incorporate resin-treated, non-warpable *Acousticon* shells, made famous by the *PTS* drums and percussion. (For *PTS* reviews, see MD: Dec. '82 and Aug. '84.) The *Acousticon* shells have changed a bit. The new *SE* shell is a lamination of wood fibrous material bonded with different resins. By changing the resins and processing, Remo can vary the acoustical qualities of each shell (i.e., a bass drum's formulation is not the same as a shell for a snare drum). The kits are available in white, blue, red, or black *Quadura* covering—a laminate that will not scratch or wrinkle.

The Remo *Innovator* kits are the original *PTS* kits, with *PTS* coated *Ambassador* heads. The concept has been taken one step further with the *Liberator* drums. These kits have pre-tuned heads also, but allow lug tensioning via a rod and claw at each latch. Remo's *Discovery* kits are regular lug-tuned drums with conventional drumheads, and the *Encore* series (the top of the line) features standard lug tuning, regular drumheads, plus a quick-change capability a la Pearl's *Super Gripper* (MD: Jan. '85) by way of Remo's *Power Snap* lugs. These snap open to release the drum-head and hoop for replacement, and then snap closed for tuning/tensioning. I raved over these on Pearl's kit, and these Remo lugs operate just as well. The *Liberator* kits also feature *Power Snaps*, by the way.

I recently tested the Remo *Discovery* kit. Although the various Remo kits differ in their types of heads used, types of lugs, etc., they have basic similarities. In the *Discovery* series, three five-piece drumkit configurations are available, ranging from jazz, to standard, to power-sized. The *DS-*

in weight, and has decent action, although a little too stiff for my own tastes.

The 300 hi-hat has a split footboard, chain link, and an internal spring that cannot be adjusted. Its top rod is knurled for 1/3 of its length, and the stand base has two sprung spurs for surface gripping. Getting the stand to fold up was a bit tricky; the particular one I tested bound up tight. The action of this hi-hat stand has a springy feel, but is okay for being an intermediate level of hardware.

One single-braced 300 cymbal stand is included in the package. It has two adjustable-height tubes and a concealed ratchet tilter. The stand can go high enough for most players and is very sturdy. The 300 snare stand has a concealed-ratchet angle

adjustment, and uses the common basket grip with carriage nut to close the arms. This stand is well made, but doesn't go low enough to comfortably seat the 7" snare drum. The 500 might be better, with its dropped basket.

Cosmetics

Besides the four standard one-color finishes, Remo also has "Designer" kits consisting of wide color bands in either white, chrome, red, blue, black, or gold *Quadura*, plus large Remo logo decals in white, red, or black. When these bands are applied to the exterior of the shells, the drums have a contrasting two-color (or three-color) look. The bands and logos can be applied at the factory at the time of

drumkit manufacture or are available for do-it-yourselfers. Complete *Quadura* re-covering kits are also available.

It was just a matter of time before Remo enlarged upon their drum manufacturing capabilities, and from what I've seen, they've had excellent results. These new kits can suit all levels of players, from beginner to on-the-road pro. Prices vary with the size, type, and series of kit selected, and range from a five-piece, single-headed *Innovator* kit (without hardware, remember) at \$282.50 to a five-piece *Encore* in power sizes at \$844.50. To give you an idea of how the kits are priced, including hardware, the price of the *Discovery* kit with 300 hardware, as reviewed, is \$826.00 retail.

Five Years Of Close - Ups

This issue marks the fifth anniversary of my *Product Close-Up* column in the pages of *MD*. Before I cut the cake, opened the gifts, and took my typewriter out to dinner, I compiled the following directory of all *Product Close-Ups* since the inception of the column. We've certainly seen some great things, and let's hope we'll see even more in columns to come. Many thanks are due to all the manufacturers for their assistance, and also, thanks to you, the reader!

For the statistical maniacs out there, in 46 columns, you've seen 24 drumkits, 26 bass drum pedals, 14 drum accessories, 13 electronic drums, kits and effects, seven drum machines, five synthetic-stick brands, four miscellaneous drums, four practice-pad kits, three miking systems, and two cymbal brands!

October 1980

Pedals In Perspective, Part 1: Ludwig *Speed King*, Sonor *Z5317*, Tama *6755 King Beat*, Slingerland *Yellow Jacket*

December 1980

Pedals In Perspective, Part 2: Ludwig *Ghost*, Briko/Magadini *Power Rod*

February 1981

Sonor *XK925* drumkit

March 1981

Pearl *ET-Series* drumkit

May 1981

Premier *PD206T Resonator* drumkit

June 1981

Yamaha *YD-9022 WD* drumkit

July 1981

Clap Trap handclap synthesizer

August 1981

Aquarian Accessories: *Cymbal Spring*, *Kwik-Key*

October 1981

Gretsch *Nighthawk II Plus* drumkit

November 1981

Simmons *SDS5* electronic drumkit

December 1981

Slingerland *69T Magnum Force* drumkit

February 1982

A Look At Drumheads

April 1982

Synthetic Sticks: Aquarian, RiffRite, Duraline, Lastics, Hi-Skill

May 1982

Pearl *Extender* drumkit

July 1982

Practice Pad Kits: Calato *305PS*, Remo *RPS10T*, Pearl *TD-5*

August 1982

Bass Drum Pedals II: Drum Workshop *5000C*, Pearl *910*, Zalmer *Twin*, Rogers *Supreme*, Rogers *SwivOMatic*

October 1982

Ludwig *Modular Trio* drumkit

November 1982

Tama *Superstar X- Tras 50* drumkit

December 1982

Remo Pre-Tuned Percussion

January 1983

Accessories: *Lug Lock*, *Blastics*, *Staway*, *Cym-Set*, *Buzzbuster*, external mufflers, *Drum Muff*

February 1983

Pearl *Export 052* drumkit

April 1983

Mattel *Synsonics*, MXR *The Kit*

May 1983

Set-The-Pace practice pads

June 1983

Yamaha *RSI92 Recording Series* drumkit

August 1983

Slingerland *Magnum/May-EA* drumkit

September 1983

Semi-Pro Drumkits: Cosmic Percussion *CP-P5*, Gretsch *Blackhawk*, Ludwig Standard 986, Yamaha *S252*, Hondo *HP525*, Slingerland *Spirit 1000*

October 1983

Migirian bass drums, Drum workshop *5002* double pedal

November 1983

Percussive Potpourri: *Stand-Off*, L.P. *Claw*, Wuhan *Jing* cymbals, Keplinger snare drums

December 1983

Drum Computers: *LinnDrum*, Oberheim *DX*, E-MU *Drumulator*, MXR *185*, JTG *SR-88*, Korg *KPR-77*, Yamaha *MR-10*

February 1984

MPC Percussion Computer, Electro-Harmonix *Instant Replay*

March 1984

Rogers *XL5 Londoner* drumkit

April 1984

H. W. Cano *Modulus* electronic drums

May 1984

Pearl *Drum Rack*, SOTA snare drums

July 1984

Aquarian *Hi-Energy* miking system

August 1984

Remo *PTS* Update

September 1984

Corder *5000 Series* drumkit

October 1984

Yamaha *Power Stage* drumkit

November 1984

Tama *Artstar* drumkit

December 1984

Simmons *SDS8* electronic drumkit

January 1985

Pearl *GLX Series* drumkit

March 1985

CB-700 *CC-9P* drumkit

April 1985

Electronic Kits, Part 1: Pearl *Fightman*, Tama *Techstar*

May 1985

Electronic Kits, Part 2: Gretsch *Blackhawk*, Ultimate Percussion *UP-5*

June 1985

From The Ground Up: L.T. *Gig Rug*, *Collarlock*, Profile Cymbals

July 1985

Electronic Kits, Part 3: *Cactus* drums, Ultimate Percussion *K2X*

September 1985

C-Ducer contact mic's

More to come!!! All reader correspondence is encouraged. Send your ideas, questions, or criticisms to Bob Saydlowski, Jr., c/o *MD*.